

Next time you see the word CAPAC, you'll know what it means

CAPAC stands for the Composers, Authors and Publishers Association of Canada. The name pretty well says it all, but there are still plenty of people around who don't know what CAPAC does.

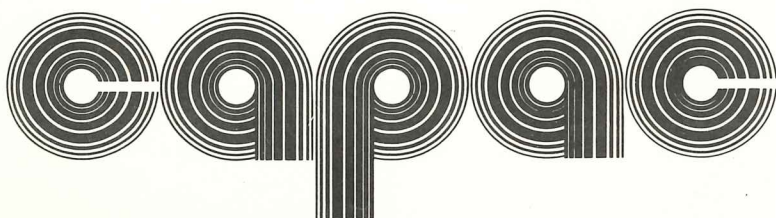
Our main job is to collect licence fees from all the organizations in Canada who **use** music, and distribute it to the composers, writers, and publishers who write and publish it. That's the way composers get paid for their work.

CAPAC is owned by its own members — it's the only organization in Canada that's run by an elected board of directors made up solely of active publishers and composers. There are nearly 4000 members, and the organization also represents the interests of more than a quarter of a million foreign composers and publishers when their works are played in this country.

But there's more to CAPAC than that: The organization publishes **The Canadian Composer** 10 times a year (ask us for a sample copy) ; presents the annual CAPAC-Sir Ernest MacMillan lectures ; sponsors two annual \$2500 fellowships to encourage student composers to take on post-graduate studies at a Canadian university ; and puts financial muscle behind a variety of Canadian recording projects.

CAPAC's been around for nearly 50 years — but it's an energetic, active, and busy organization with the very best interests of composers and music publishers at heart. If you need to know more about CAPAC, call Dr. Jan Matejcek at 925-5138. He'll be pleased to talk with you.

The Canadian performing rights organization



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NEW MUSIC CONCERTS 1974-75

4th season

SATURDAY, MARCH 8th, 1975

8:30 p.m.

Guest composer/oboist:

HEINZ HOLLIGER

Guest composer:

HARRY SOMERS

Walter Hall, Edward Johnson Building
University of Toronto

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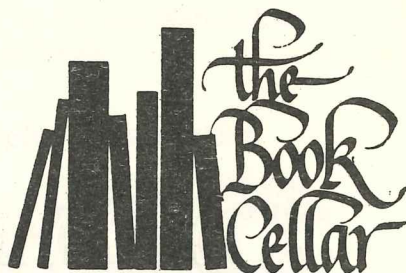
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TONIGHT'S GUEST COMPOSERS

HEINZ HOLLIGER, born in Langenthal, Switzerland in 1939, studied oboe with Emile Cassagnaud and Pierre Pierlot and composition with Sandor Veress and Pierre Boulez. Recipient of several international oboe prizes, he was first prize winner of both the Geneva competition in 1959 and the Munich competition in 1961. He has since established a career for himself as an international soloist and is considered the world's leading exponent of the oboe. Holliger has performed throughout the world, and in 1966 began to record for Phillips, recordings which have consistently received high acclaim from critics and public alike. His virtuosity has been an inspiration to many composers, such as Berio, Globokar, Penderecki, Stockhausen, Jolivet, Huber, etc.

An avid experimenter with both the technique of the oboe and in his compositions, which are performed regularly throughout Europe, Holliger has earned a reputation as being "one of the most progressive musicians of our time".

He lives in Basle, Switzerland with his wife Ursula, a well-known harpist, and devotes as much time to composition as his busy concert schedule will permit. This visit marks his first return to Canada since he performed in Montreal at EXPO '67.

AN INTERVIEW WITH HEINZ HOLLIGER, TAKEN FROM THE "LONDON TIMES" by Alan Blyth

London, England, April 15, 1971 - Both as an oboist and as a composer, Heinz Holliger is an explorer, dissatisfied with inherited accomplishments and eager to broaden the spectrum of available sound. Take his thoughts on the oboe, of which he is acknowledged throughout the profession as the outstanding player of the day. "I think what most players learn about the instrument is much too limited and dogmatic. Most of them are taught how to play in an orchestra without disturbing anybody. They are seldom shown that music of a different period must be played each in an individual way. And only in comparatively

recent times have composers begun to realize what can be achieved by the oboe.

Holliger disputes the view of more conventional composers that his sort of music has no contact with audiences. In fact he thinks the very reverse. "Experimental music often brings audiences into much closer contact with composers and executants. Berio and Stockhausen have much more success today in reaching the younger generation than they did in their earlier music. And in a conventional concert you often feel that the event is a ritual - there is no real cooperation between audience and performers."

HARRY SOMERS, born in Toronto in 1925, began to study composition at the age of seventeen with John Weinzwieg and in 1950 went to Paris where he continued his studies with Darius Milhaud. A highly prolific composer, during recent years Somers has exclusively worked on fulfilling commissions from as diverse institutions and foundations as the Koussevitzky Foundation, Pan-American Union, the Montreal and Toronto Symphonies, the Vancouver and Stratford Festivals and the Canadian Broadcasting Corporation. In 1964 he produced "The House of Atreus" for the National Ballet of Canada and the same year composed the "Picasso Suite" for CBC-TV's hour long portrait of Picasso. His well-known opera "Louis Riel" was premiered by the Canadian Opera Company in 1967, was repeated at the World Festival at EXPO and on CBC-TV, and will be performed again during the World Music Week in September of 1975.

While still in his 20's, Somers abandoned his other ambition of becoming a concert pianist and decided to devote his time exclusively to composing. Now, almost thirty years later, Harry Somers is an artist of stature, whose creative imagination and immense productivity have turned him into a composer of prominence, known to audiences not only in his native Canada, but in the U.S.A., Latin America, Europe, Australia, South Africa and Russia.



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NEW MUSIC CONCERTS

NEXT PROGRAM

SATURDAY, MARCH 22, 1975, 8:30 p.m.

Edward Johnson Building

GUEST PERFORMERS: HARPANS KRAFT

A young group of Swedish composers/performers, Harpans Kraft is the only ensemble in Sweden specializing in contemporary and experimental music. They have given numerous concerts throughout Europe and Sweden and make their North American debut this March.

Adults \$3.00

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Reservations: 967-5257

PROGRAMME

Saturday, March 8, 1975

- ** "h" for woodwind quintet(1968) - HEINZ HOLLIGER
(Switzerland)

Robert Aitken - flute
Sandra Watts - oboe
James Campbell - clarinet
Eugene Rittich - horn
Christopher Weait - bassoon

- ** CARDIOPHONIE for solo oboe and
electronics(1971) - HEINZ HOLLIGER

Heinz Holliger - oboe

5 MINUTE INTERMISSION

- * ZEN, YEATS AND EMILY DICKINSON
(1975) - HARRY SOMERS
(Canada)

Mary Morrison - soprano
Robert Aitken - flute
Marion Ross - piano
Barbara Chilcott - actress
John Horton - actor

INTERMISSION

- ** SEQUENZA VII(1970) - LUCIANO BERIO
(Italy)

Heinz Holliger - oboe

- ** KREIS for 4-7 players(1971/72) - HEINZ HOLLIGER

Heinz Holliger - oboe
Robert Aitken - flute
James Campbell - clarinet
Christopher Weait - bassoon
Eugene Watts - trombone
Charles Daellenbach - tuba

Electronics by the Canadian Electronic Ensemble

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** Canadian Premiere

PROGRAMME NOTES

"h" for woodwind quintet

HEINZ HOLLIGER

Written in 1968, this work was premiered on August 29, 1969 during the International Holiday Course for New Music in Darmstadt, Germany with Holliger performing.

About his work he writes: " 'h' (B-natural) consists of two parts, the first based on the single note of B-natural, whose tone colour remains in transition. Recognizable motivic elements gradually develop out of this tone and the intervallic size slowly increases. At the high point, each of the instruments play in their individual tempo, a cadenza-like passage which contains all the elements of the first part. A short coda, which reverts back to the initial single note, leads to the next part.

The second part is based on a fixed five-voice chord, the single notes of which change continuously in tone colour. Through overblowing, these tones become complex chords in multiplication, which build projections and images of the basic chord in a rhythmically free section. On these clusters is superimposed fixed motivic elements drawn from the material of the first part, finally reaching a "stretta-coda" in which the sound of the five instruments is completely distorted.

This work, written in 1971 and premiered the same year by Holliger in Zagreb, Yugoslavia, is scored for a solo wind instrument and three tape machines. There also exist versions for flute, clarinet, trumpet and trombone.

The composer has furnished the following note: "The body becomes an instrument: heartbeats (amplified by a cardiophonic microphone and perceived through loud speakers), breath (modulated by a wind instrument and the voice), and later even body movements are used which influence the former.

Through a feedback system (tape delay in which the results of the process may be re-mixed together with the new material) textures emerge and become progressively larger until they finally develop into an uncontrollable complexity which overpowers the body that produced them."

ZEN, YEATS AND EMILY DICKINSON

HARRY SOMERS

Written in 1975 for the Lyric Arts Trio and actors Barbara Chilcott and John Horton, this work was commissioned by New Music Concerts with the assistance of the Ontario Arts Council. Tonight's performance is the World premiere.

SEQUENZA VII for solo oboe

LUCIANO BERIO

Born in 1925 in Oneglia, Italy, Berio studied composition with G.F.Ghedini and Luigi Dallapiccola. Together with Bruno Maderna he founded the Studio for Musical Phonology in 1954 which he directed until 1959. Since then he has taught composition at Tanglewood, Darmstadt and at Mills College in Oakland, California, and was a lecturer at Harvard University and the Julliard School of Music. In the beginning of the '70's, Berio returned to Italy where he presently lives in Rome, and in addition to his 'regular' composing, has been creating works for the media, for both radio and television.

SEQUENZA VII, one of a series of works written for various solo instruments, was composed in 1970 for Heinz Holliger.

Scored for oboe and a B-natural drone, the drone sounds throughout the work as a kind of undercrust to the elaborate filling and topping of the oboe solo. The score is written on a large rectangle containing 13 lines of music, each line divided into 12 bars, and each bar having a proscribed duration. This duration pattern is repeated for each of the 13 lines of score, making a kind of tempo-passacaglia, which may not be recognized as such by the ear due to the extreme variety of the notation from bar to bar. Apart from the tempo and complexities induced by the step-rising accelerando, there are timbre complexities induced by such rare effects as double stops.

Tonight's concert can be heard on the May 21st broadcast of MUSIC OF TODAY, at 9:00 p.m., CBL-FM, 94.1.

This work was premiered on October 14, 1972 in Austria by the Ensemble Musique Vivante of Paris.

Mr. Holliger has supplied the following note: "Written in 1971/72, this piece tries to apply the experience that good instrumentalists when playing an instrument foreign to them, are able to produce completely new sounds (due to their playing technique which would be quite inappropriate for this instrument), which a player who is specialized on this particular instrument would hardly be able to produce. By grafting a foreign playing technique upon an instrument we create a symbiosis between the sound characteristics of the instrument played and the one whose playing technique is applied.

The players, placed in a circle, have to reproduce a meticulously notated text (even absolute pitch), which the instruments are passed around from one player to the next. Also the exchange of the instruments is laid down exactly and causes each time a different change of tone colours: e.g. - gradual discoloration of a tight contrapuntal texture; a tone complex of small intervals, after having been carried on vocally, appears in a completely different colouring; quick staccato groups, interrupted by speaking, screaming or whispering parts, reappear in ever new instrumental combinations; etc."

What's New?

BMI Canada has been collecting and administering performing right fees on behalf of Canadians for more than a quarter of a century now. That's not new.

The performing right organization has more than 5,700 affiliated writers, composers and music publishers for whom it collects and administers performing right royalties. That makes it the largest performing right organization in the country. That's not new either; it has been the largest for years.

BMI Canada provides without charge services far beyond its main task of collecting and administering performing right royalties. But it has been offering workshops, scholarships, providing publicity, personal contact and support for many, many years. That certainly isn't new.

What is new is that when New Music Concerts sponsors a concert, it sponsors one with new music. These concerts make available to the Canadian public music by today's composers, and in turn provide for composers the platform they need to expose their compositions.

That's what's new — New Music Concerts, and everything about the series! We welcome your fresh approach as we welcome Canada's new composers as our affiliates.

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